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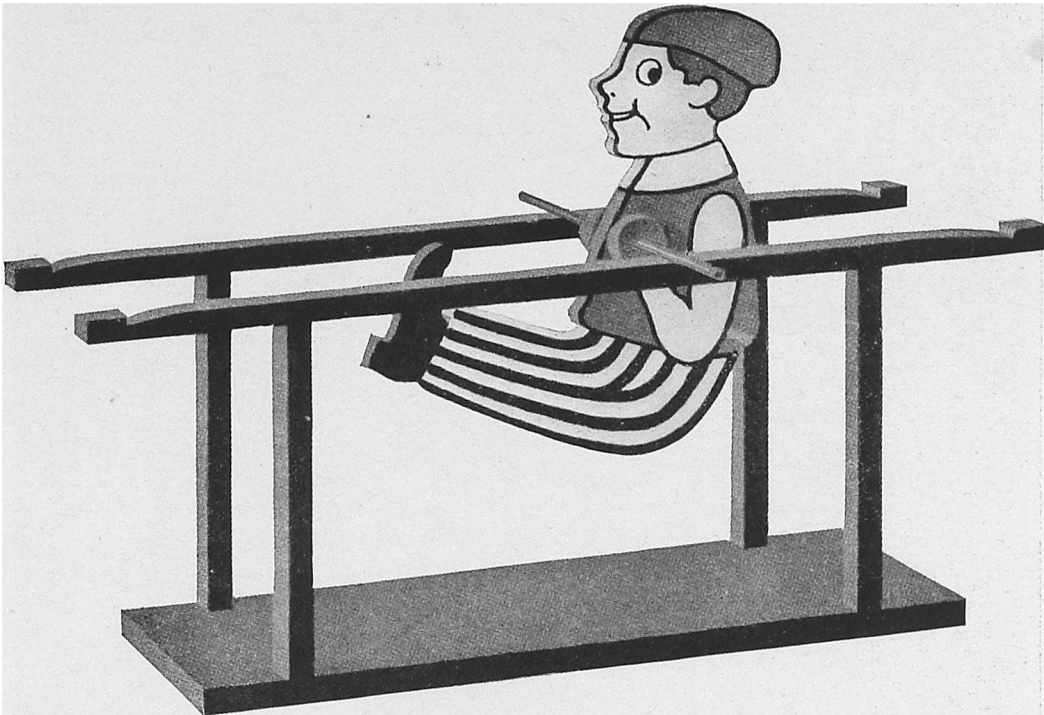
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**TUMBLING TOM**  
A wooden toy made by a twelve-year-old boy

—Courtesy The Prang Company

## A New Foundation for American Art

By EVELYN MARIE STUART

**M**ODERN methods of training children are enough to make one wish to be born all over again and educated upon up-to-date lines. We who remember the stuffy school room, the arbitrary routine, the autocratic teacher can well feel a pang of regret when we see the care of physical comfort, the sympathy, understanding and help that are offered to young bodies and minds in the schoolroom of today. Nothing in all our civilization is so significant to future greatness as is this

advance in educational systems and ideas, nothing else promises so well for a race of supermen and superwomen.

Of education in general these facts have come to be rather generally recognized but their application to art has been so quietly accomplished with so little idea of attracting the attention or applause of the world that few outside the ranks of the teaching profession are aware of the epoch-making system of Art instruction in vogue today from the elementary grades to the high



OBJECT DRAWING UTILIZED IN POSTER  
DESIGNS OF CUT PAPER

—Courtesy The Prang Company

school in both public and private institutions.

It is most appropriate that an Art magazine should recognize, announce and review a system which is fundamental and which aims to accomplish that toward which all the endeavors of museums, galleries, art schools and publications are directed, provide well-trained talent and a well-informed and appreciative public, the one to produce, the other to enjoy and encourage a truly great and worthy American art.

The latter part of this task has seemed to many of those in the art world all but hopeless. Artists will find themselves despite obstacles, but the public—the vast,

dense, impenetrable public—serene in the bigotry of its own ignorance—the public that says, “I don’t know anything about art, but I know what I like.” What can reach it, who persuade it to abhor and discourage the cheap, the shoddy, the illy-designed and poorly executed, the tawdry, the glaring, the obvious and utterly abominable?

Tons have been written and volumes spoken with only the effect of reaching the upper classes, the fortunate ones whom study and travel make most receptive to aesthetic ideas. It has remained for the directors of art in the public schools to awaken to the fact that taste like morals must be inculcated at an early age if it is to be a permanent part of mind and char-

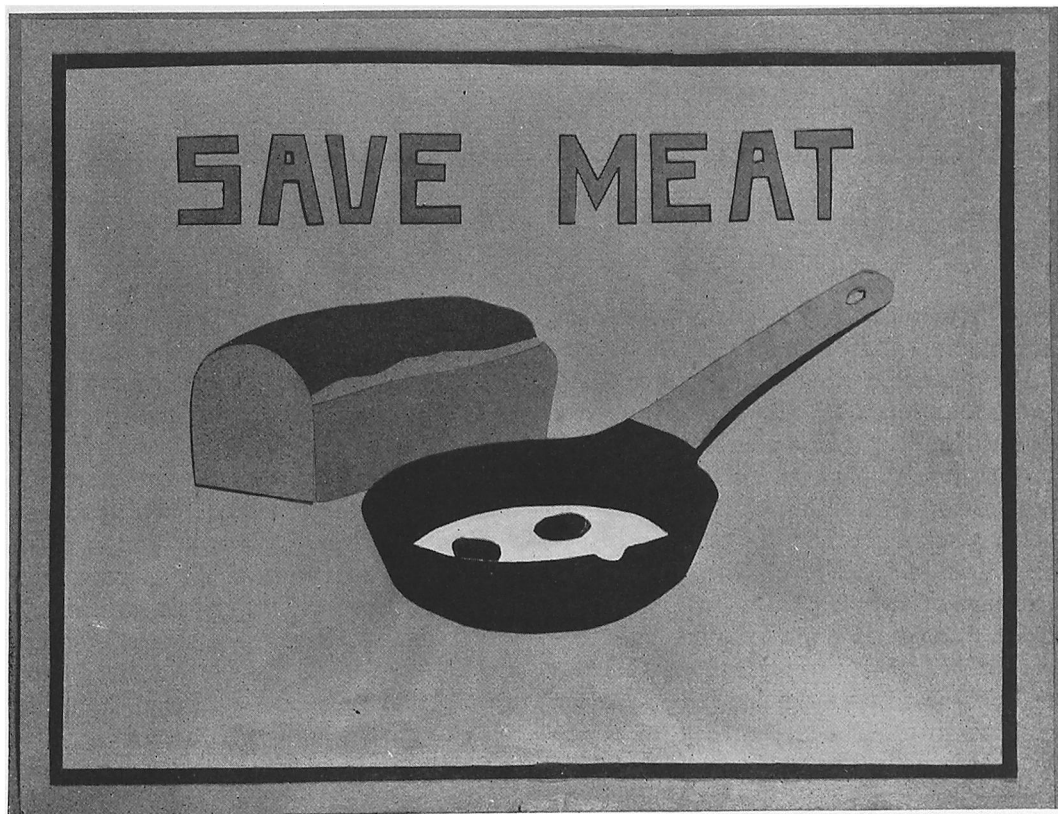
acter. At last then we have struck at the root, begun at the real beginning and in a broad and sweeping way that shall catch every young American in his most susceptible and impressionable years.

A series of eight text books have been worked out by Miss Bonnie E. Snow and Mr. Hugo B. Froelich, both teachers of art and artistic handicraft in the public schools, a series designed to take Art work out of the class of ornamental accomplishments and bring it into line as first aid to practical achievements.

The "Industrial Art Text Books" from which the ideas and illustrations for this article have been culled are a wonder and a revelation, even to most of those whose lives are spent in the art world. To begin with, the system starts with the fundamental principle that design, not drawing,

is the basis of all art. This has indeed been disputed but analysis bears out its claim. Drawing holds to art much the same relation that composition maintains toward literature. It is the technical vehicle for the conveyance of thoughts or emotions whose form has already been arranged in the mind. Just as dancing, pantomime, drama and narrative, sung or spoken, preceded written literature, so carving, modeling, weaving and the like preceded drawing in art. Therefore, the "Industrial Art Text Books" instead of beginning the course with the painting of landscapes and pictures of flowers, base their work upon a study of design and color which are the two fundamental qualities in all great Art work, whether pictorial, decorative or architectural.

They are constructed upon the theory



A "MEAT SAVER" SUGGESTED BY MEANS OF CUT PAPER SHAPES CAREFULLY ARRANGED

—Courtesy The Prang Company



NOTE THE USE OF PERSPECTIVE PRINCIPLES  
IN THIS POSTER DESIGN OF CUT PAPER

—Courtesy The Prang Company

that “representation” is not a basic or fundamental Art principle, that picture-making belongs rather to the specialized professions open to only the comparative few, while the average man needs to know how to furnish his house, choose his clothing, arrange his business advertisements. Throughout the course the teaching of design is considered as distinct from the teaching of drawing. Design is arrangement, drawing is representation. The device of stick printing reduces to a minimum technical difficulties, making it possible for children to produce really beautiful effects long before they are able to draw. The child’s first lesson in design is accomplished with the aid of a set of short wooden sticks and three cups of red, yellow and blue dye,

the arrangement of a series of spots in a border being the simplest and most primitive step in design and in color as well.

By the use of this simple device the little ones are at once enabled to impart beauty to objects of daily use. Paper covers for their books are ornamented with patterns worked out through the repetition of some combination of forms, circles, squares and dots in various colors. Little card cases, book marks, table mats, handkerchief cases and holders for hot dishes are evolved from simple materials and rendered beautiful with these block-printed patterns.

As the course progresses these patterns become more complex through the use of a greater variety of forms and combinations thereof until most involved and in-

tricate designs are evolved and a wide range of application afforded.

Every effort is made to utilize materials such as would otherwise be thrown away, empty boxes and bottles affording much opportunity for decoration that shall give them a new lease on a career of use and beauty. The neutral grey of pasteboard biscuit boxes presents a splendid background for this stick-printed decoration and when thus embellished and tied about with a cord of crocheted string finished with wooden or composition beads, a lunch box of which any youngster might be proud is provided. One can well imagine the satisfaction which the little ones feel in these pretty, useful things which are the work of their own hands. Here is a lesson of lasting import in the joy and beauty of work.

The second chapter of each of the eight books is devoted to the study of commer-

cial design, under which title is included everything that has to do with lettering, arrangement of book titles, signs, announcements, bookbinding and the planning of letterheads, labels, posters, street car cards and advertisements.

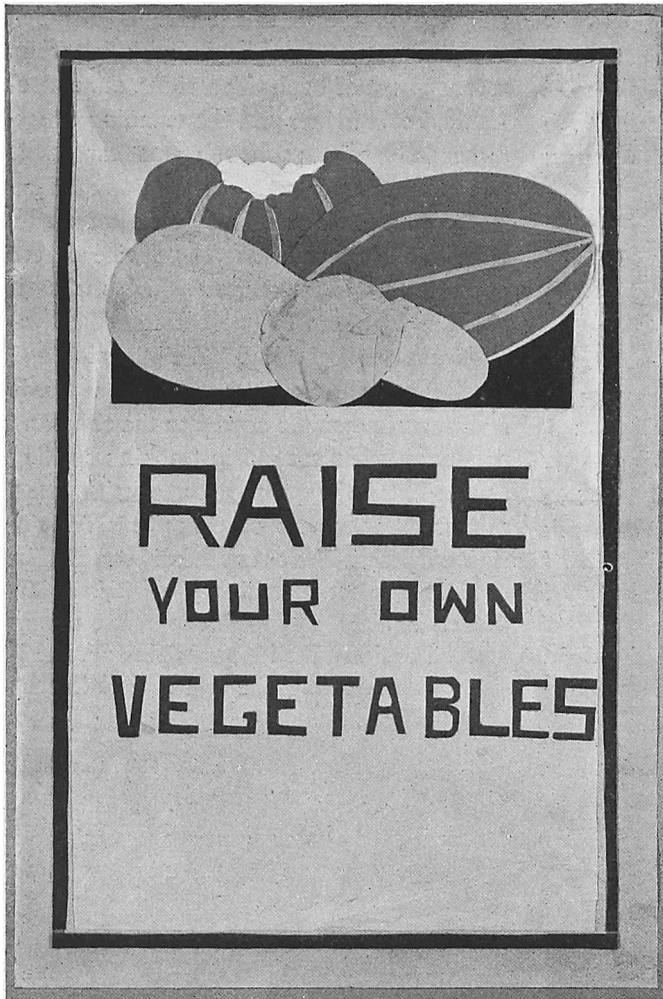
As children in the first grade cannot be expected to draw letters the device of cut paper letters is introduced which makes it possible for them to do really good lettering from the beginning. The grouping and spacing of the cut letters to form words makes an immediate appeal to the child and proves an excellent aid in teaching spelling as well as the proportion, spacing and proper arrangement of characters for design purposes. The cut numerals can also be used in connection with the work in arithmetic. In fact, all of the chapters on commercial design offer innumerable opportunities for co-relating the work in industrial



FOOD CONSERVATION SUGGESTED BY PAPER CUT SHAPES ARRANGED IN POSTER DESIGN

—Courtesy The Prang Company





A GARDEN POSTER MADE FROM SHAPES OF  
CUT PAPER  
—Courtesy The Prang Company

art with the other subjects in the school curriculum.

By the time the children have reached the third grade they are ready to draw letters with sharpened crayons in carefully prepared rectangular spaces. With this added ability they are able to design greeting cards, book covers, letterheads, labels and advertisements that have a definite relation to their daily activities. In all their work in commercial design children are encouraged to arrange signs and announcements that can actually be used at school,

at home, or in the local shop windows.

By the time the children have reached the eighth grade they are able to make street car cards, posters, newspaper advertisements, and book cover designs, many of which are worthy of actual use and often have a market value. The value to the children, however, comes from the fact that they feel they are participating in life itself and that their education is of immediate use to them.

The course in commercial design presented in these books is absolutely unique and is, in itself, of tremendous importance, not only to our American schools but to our American industries. Business men, it is said, are very quick to see the importance of this course and are always glad to co-operate with school children in displaying their posters advertising ball games, entertainments, etc., in their shop windows. Then, too, nothing interests a father in the work of the public schools so quickly as to have his boy bring home a street

car poster done in brilliant tempera colors that he is glad to use in his own store. In fact, the entire community quickly becomes interested in this work in industrial art, and the education of the children takes on a new social importance.

Throughout the entire series of books the play instinct of the children is used for educational purposes wherever possible. The authors have shown a profound understanding of child nature and a real genius for utilizing, for new and larger educational purposes, materials and devices

already found in many schools.

The third chapter of each book is devoted to the study of tasteful apparel. For centuries children have delighted in cutting and dressing paper dolls. This has been thought of, however, merely as "busy work" or at least of indirect educational value. Miss Snow and Mr. Froehlich have taken this simple device and dignified it as the first step in costume design. The child is taught in the first grade to cut from folded paper "lay figures" and to plan suitable costumes for them. From the first it learns to consider form, proportion, color harmony and design as applied to these simple dresses cut from colored papers. The child realizes from the beginning that it is seriously engaged in the study of dress-making and is continually required to make *choices*, which is the only method of cultivating taste.

In addition to designing costumes for American boys and girls, the costumes of the children of various nations are studied. The authors have skillfully appealed to the instincts of the boys as well as the girls, it having been discovered that boys below the sixth grade are as interested in costume design as are girls. The character of the work done by pupils in the seventh and eighth grades is such that they can produce costume plates sufficiently attractive to be carried out by professional dressmakers. Throughout all this work a study is made of textiles and the effect of large checks, strikes, vertical lines, etc., as related to costume design.

No phase of this Industrial Art work makes so strong an appeal to the mothers



A FLOWER POSTER MADE OF CUT PAPER SHAPES

—Courtesy The Prang Company

as does this, for when they find their girls bringing home dress suggestions that are more beautiful than any gown they have ever had, they realize, probably for the first time, that the teaching of Art in the public schools is worth while. They no longer look upon it as a fad but as something exceedingly practical and essential to the culture, the happiness and the future success of their children.

Then, too, the subject of costume design is of vital interest to men, women and children. Everybody wears clothes and nearly everybody wishes to appear as well as possible in his clothes. We have styles not only in our costumes, but in furniture,



buildings and business forms and even styles in preparing and serving food. A certain observance of these styles is necessary and children are particularly susceptible to changes in fashion.

Through the medium of paper dolls, fashions may be represented and their practicability and beauty freely discussed, even with little children. Such discussions will surely react in establishment of right standards of dress. Like everything else that is made by men, clothes are made from designs and should be controlled by the principles that are fundamental. Throughout this work structural harmony as well as color harmony is emphasized, it being shown that no costume should ever falsify or distort the human figure but rather bear a harmonious relation to it, that harmony in structure is one of the essentials in beauty of dress. As a result of a definite study of color, based upon a series of eight color charts outlined in these books, the children are prepared to make personal application to color harmony, not only in their work in costume design but in interior decoration and elsewhere.

Next to the last described course that in interior decoration is perhaps the most intimate and the most practical, for, instead of being a fad and of little consequence as many have supposed, "Industrial Art" is vitally related to the life and happiness of every individual who wears clothes and lives in a house. The subject is indeed regarded by many educators as more important than formal grammar or geography or a study of the facts of history. Superintendent Gibson, of Savannah, Georgia, recently wrote: "This series of Industrial Art Text Books certainly represents a big idea that is going to have a tremendous influence not only upon all American schools, but upon all American life. They ought to be used in every school in America *whether a text book in arithmetic is used or not.*"

The course in interior decoration begins

with the construction, decoration and furnishing of a doll's playhouse. Children have been "playing house" for centuries but few of us have realized that this universal instinct could be utilized as the first step in a carefully graded course in interior decoration. The playhouse may be made from pieces of cardboard or from a box of suitable proportions. Children, however, it has been found, prefer to build their own house from cut cardboard. The walls are paper and a rug is designed by the children after careful consideration has been given to the color scheme. The curtains are fashioned from pieces of cheese cloth with a stick-printed border executed with the end of a burnt match. Furniture is cut from colored construction paper. In a doll's dining room, designed and built by children in the third grade, the furniture was made of wood, put together with small brads. A rug was woven on a hand loom. Careful working drawings are provided for the making of this toy furniture, which requires no tools except a small saw, a tack hammer and a sharp knife.

In a model kitchen, constructed and designed by children in the fifth grade, the rooms were built of four pieces of cardboard, the three sides being held together with cloth hinges and the walls set upon the cardboard floor. This made them collapsible so that they could be packed in small space and preserved for school exhibition. Each wall in the room presented its own problem in arrangement. It was a space which was to be harmoniously filled by the placing of doors, windows and furniture.

By the time children reach the seventh and eighth grades there are wall elevations such as a professional decorator would make in preparing his plans for the decoration of a beautiful home. The work in these grades is done with opaque water colors and astonishing effects are secured as a result of the interest aroused in the pupils. One can readily understand the



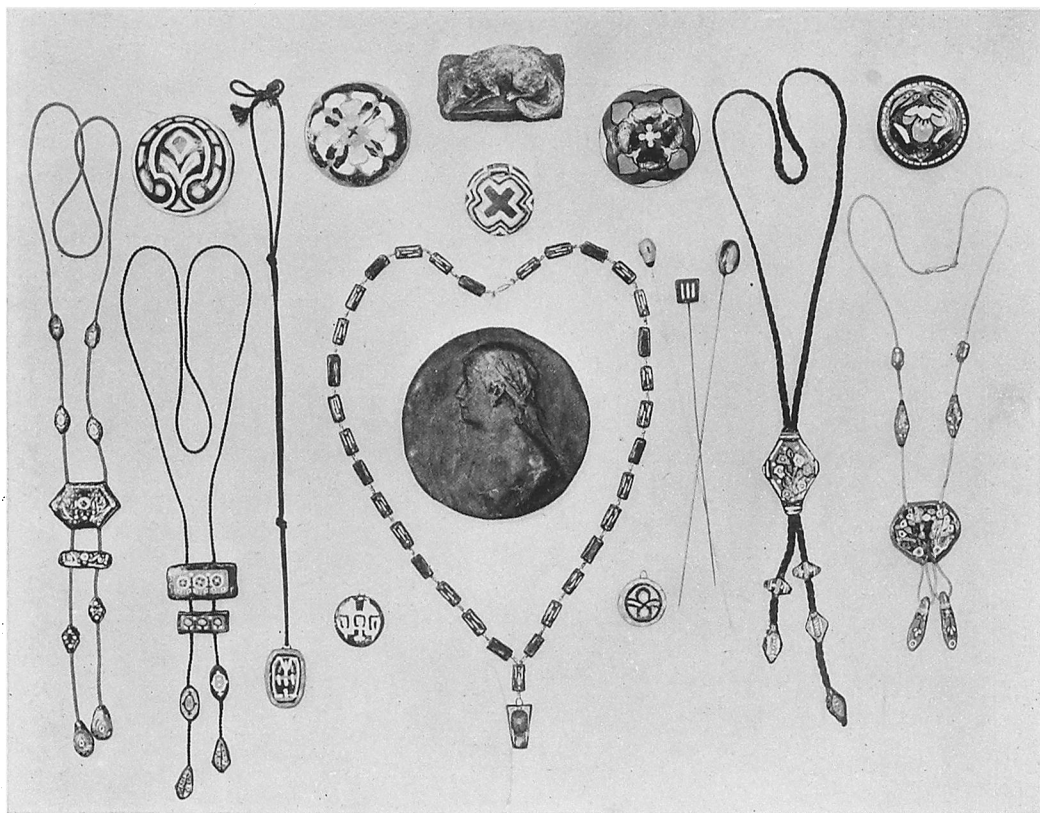
OBJECT DRAWING UTILIZED IN POSTER  
DESIGNS OF CUT PAPER

—Courtesy The Prang Company

enthusiasm of parents when their children bring home a wall elevation for the library, living room or dining room, done in brilliant tempera colors, which, in simplicity arrangement and color harmony, is better than any room in their house.

Ten years of teaching Industrial Art, as

presented by Miss Snow and Mr. Froehlich, in their "Industrial Art Text Books," would be certain to have a marked influence in simplifying and beautifying the homes of the community. Incidentally, it would compel every merchant dealing in household furnishings to improve the artis-



ATTRACTIVE JEWELRY AND DECORATIVE FORMS MODELLED FROM PERMODELLO

—Courtesy The Prang Company

tic quality of his stock because of the new demand for articles of good taste. Many schools have been doing a little work in interior decoration in the seventh and eighth grades but have overlooked the necessity for a progressive and graded course in this and other important phases of applied art. It is only recently that educators have come to see that this work must be organized and graded as carefully as that in arithmetic or language.

The course in domestic art in these Text Books is devoted wholly to exercises which can be applied and used in the home. The familiar occupations of knitting, crocheting, decorative needle work and embroidery are used for working out original designs for the decoration of articles of use.

Every woman has the natural instinct

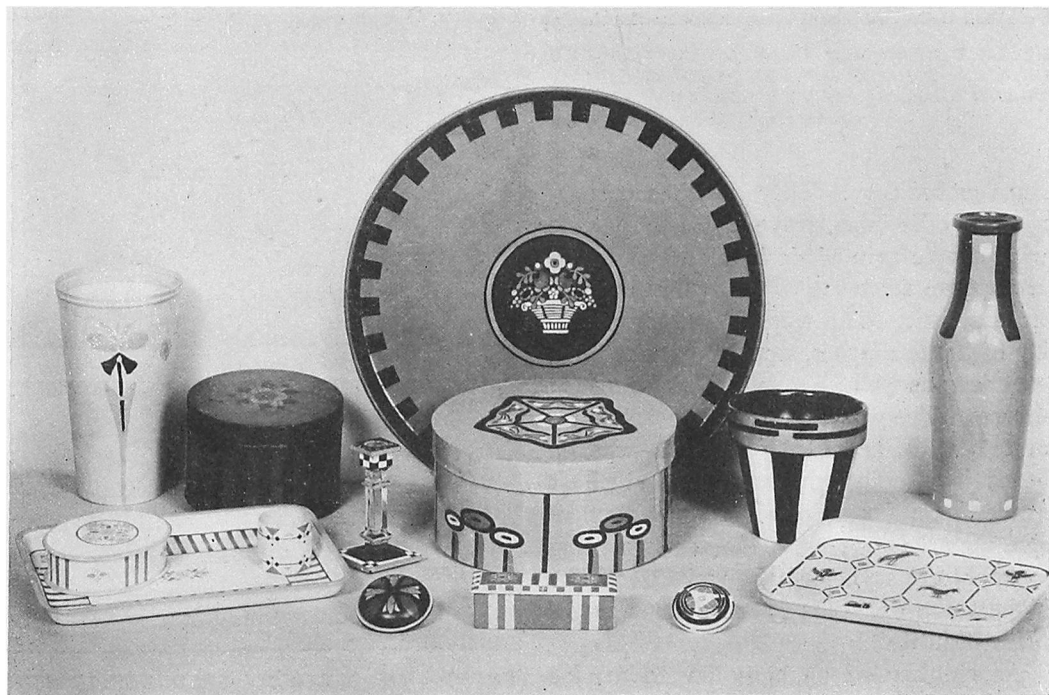
for keeping her fingers busy and she enjoys putting the products of her skill to many uses. Too often, however, this "fancy work" lacks the element of greatest value to the worker, namely, that of creative power or originality. The average woman does not invent her designs, but copies them from some magazine. There is no reason why every woman should not exercise creative ability in all the household crafts. In her work in cooking, sewing and household furnishings she selects, arranges and adapts, but when she sits down to embroidery, she blindly follows a pattern which thousands of others have followed just as blindly. The obvious reason is that she does not know the few simple but important principles of arrangement which will enable her to create her own designs.

There is no more vital or practical instrumentality for the practice of design than the needle and thread. The art of sewing can be made to co-operate with the art of design and color in a most interesting way. There is no reason why American girls and women should not become as skillful in design for domestic art objects as are their sisters in England and France. We are beginning to realize that expression in Art is not limited to those things which can be produced by the brush or the pencil. As a matter of fact, the comfort of the home depends much more upon the woman's ability to wield the needle than upon her ability to paint a picture. A course in domestic art as outlined in this series of books is planned for the purpose of emphasizing various forms of needle work as necessary factors in the girl's education. We have become satisfied with machine-made substitutes for educative needle work, forgetting that in all accomplishments of this kind the pleasure and edu-

cational benefit of *making an article* are greater than its commercial value.

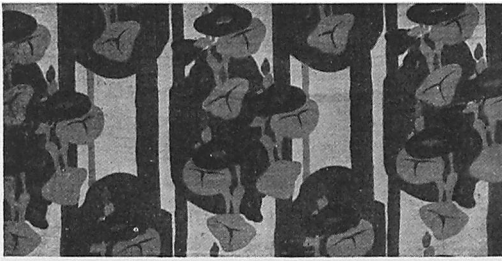
The right choice in buying, a knowledge of the laws of arrangement and acquaintance with the principles of color combinations will transform the humblest home into a place of beauty. The rules of artistic selection and correct arrangement can be taught as we teach the use of correct speech. We cannot dispose the furniture in the home, the dinner service upon the table, the trimmings upon a hat or the buttons upon a coat without obeying or violating some principle of space and balance. Whether we are consciously interested in Art or not, we cannot escape these principles in the selection and arrangement of articles that we use every day.

Therefore, children are taught first the simplest form of weaving; they are taught to work on filet canvas, to decorate table mats and other useful articles. Crocheting, also, is carefully taught and fully developed. In time the children are able to do



ARTICLES OF HOUSEHOLD USE DECORATED  
WITH ENAMELAC PAINT

—Courtesy The Prang Company



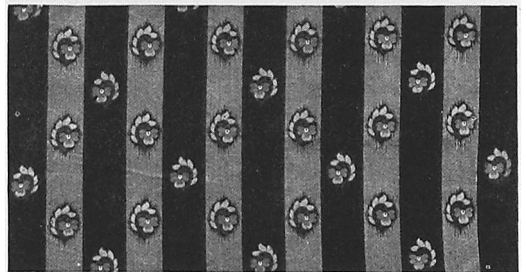
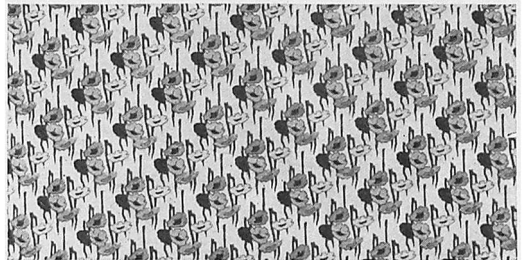
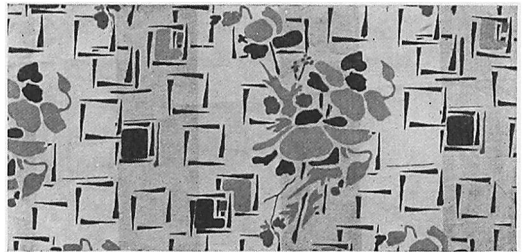
FABRICS DESIGNED BY STUDENTS IN THE  
CHURCH SCHOOL OF ART AND MANUFACTURE  
BY MARSHALL FIELD & COMPANY

—Courtesy The Prang Company

some embroidery. They are then encouraged to take inexpensive calico or percale with simple printed designs and to transform them from the commonplace into the truly artistic. The work includes crocheting of house slippers, stocking caps and bed coverlets, as well as beautiful trimming for dresses. The weaving of reed baskets, decorated with beautifully colored wooden beads is also introduced in the higher grades. So far as possible very inexpensive materials are used, the purpose being to apply the saying of Kenyon Cox: "The highest aim of Art is to make some *useful thing* beautiful."

As children of all ages like to make things the course in constructive design in these Text Books loses no opportunity to

capitalize their natural activities and play instincts. In the lower grades much of the construction work must necessarily be confined to cardboard and paper, but even here the play instinct of the child can be utilized. One of the most interesting problems in constructive design in the entire course, is that presented in the form of a Quadruplex theatre (which is to be constructed by manual training pupils in the seventh and eighth grades), mounted on casters on a table top and presented to the second grade children as a problem in design and decoration to be related to their work in dramatization. Four scenes can be staged at one time. There are real drop curtains and the designing of suitable stage scenery from col-



FABRICS DESIGNED BY STUDENTS IN THE  
CHURCH SCHOOL OF ART AND MANUFACTURE  
BY MARSHALL FIELD & COMPANY

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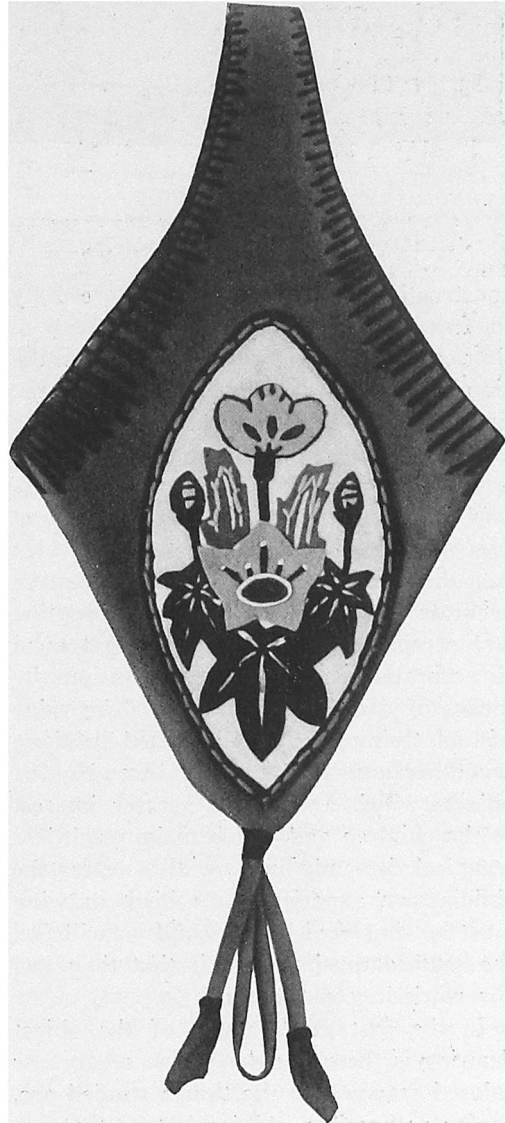
ored construction papers and cardboard is always a delight to the children. Famous stories, such as of Hiawatha and the Life of the Desert, the Indian and the Eskimos, as well as stories of Mother Goose characters can be dramatized in this ingenious theatre.

Later a similar problem is presented in the shape of a Magic Circus Ring, except that in this case the children can actually construct the tent and the animals from colored construction paper. Imagine the pleasure thus derived! In the same grade they are taught to make very simple bird houses of wood. Another interesting problem of constructive design is the making of kites decorated with large butterflies after the Chinese fashion. Work with the coping-saw is also introduced and the child is taught to be his own toy maker. The impulse to play and construct is universal with children and it should be the function of education to take advantage of these natural impulses and turn them into effective agencies for development along all useful lines.

In all this work the color schemes and decorations of the toys are worked out in connection with the scientific color chart. The coloring is decorative, not realistic, and no attempt is made to make the toys life-like—they are decorations, not representations. A toy bear is sawed from a piece of white wood and completed with no other tools than a bench-pin clamped to the school desk of the pupil, and an inexpensive coping-saw. The rollers are made by sawing sections from an old broom handle. The lumber for making these toys can easily be secured by having the children gather old packing cases. In fact, in all the work in Industrial Art presented by these books a special effort has been made to encourage the children to rely upon their own resources and ingenuity for supplies and materials rather than to demand that these be furnished by the Board of Education. It is better, the authors believe, to

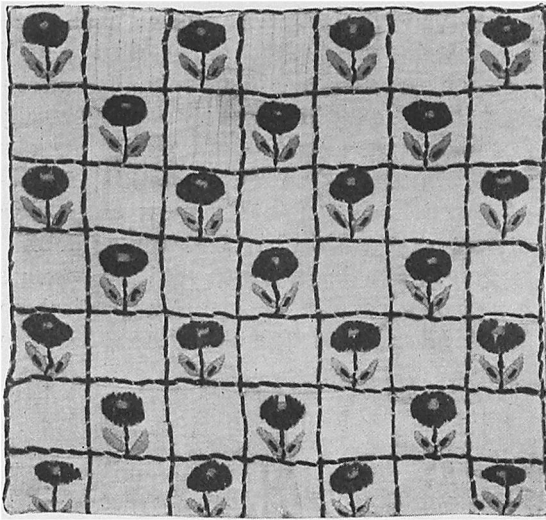
stimulate the children to solve their problems for themselves rather than depend upon someone else to supply their needs.

The production of toys that actually move is the climax of the pupils' work in construction. In the same grade the construction of simple furniture, such as a foot stool enriched with a painted decoration and having a woven reed top becomes not only possible, but entirely practical. In the seventh and eighth grades the work in



A KNITTING BAG IN FELT APPLIQUE  
—Courtesy The Prang Company





A STENCILLED DESIGN USED WITH  
EMBROIDERY STITCHES

—Courtesy The Prang Company

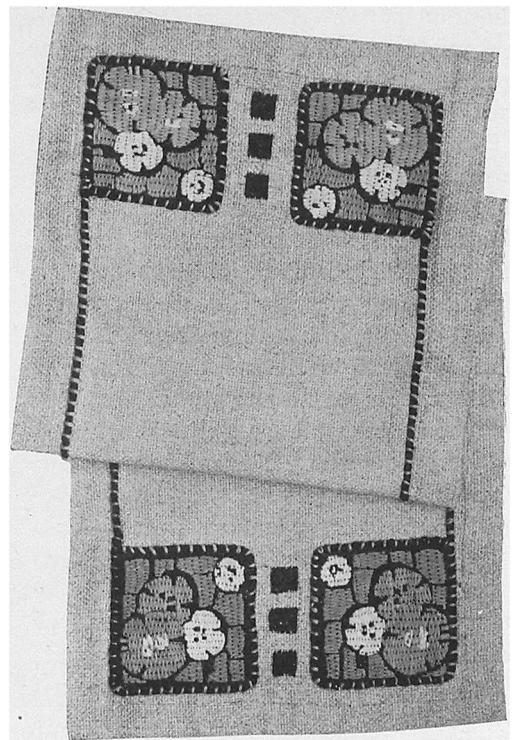
constructive design is devoted more fully to furniture designing and construction, thus completing the graded course from the simple problem in cardboard folding in the first grade to the production of complete furniture in the eighth.

The newer methods of teaching Art are nowhere more evident than in the modern presentation of object drawing. In the past the aim has been to teach children the accurate observance of form, proportion and perspective appearance, and get them to accurately record their observations by means of drawing or painting. The value of such training is freely admitted but there are other aims and uses for drawings of objects which are of far greater interest to the children and which make much less technical demands and are also nearer the child's own experiences. Object drawing must be simplified before children will feel the same enthusiasm for it that they feel for work in construction.

In the first grade much of the object drawing is therefore done with scissors or colored crayon and the things studied are, so far as possible, children's toys that are simple in shape and in color, children draw-

ing or cutting these objects from paper as nearly "life size" as possible, all shapes being utilized subsequently for design purposes. In object drawing perspective appearances are ignored, articles being studied for the purpose of gaining an idea of shapes and proportions and for making use of these shapes in design. Much of the work is based upon familiar objects that are used by the butcher, the carpenter, the grocer, the baker and the housekeeper, the purpose being to teach children to see form in outline and to draw it accurately.

Grey bogus paper, black and red crayon and white chalk are found to be the best materials for use in this work. Shapes of objects are used decoratively in many ways. They may be woven, embroidered, stenciled, painted with a wood block, drawn in flat



A TABLE RUNNER WITH DECORATIONS OF  
WOOL EMBROIDERY

—Courtesy The Prang Company

tones, drawn in flat outline or cut from paper. But a *decorative use requires a decorative treatment*, hence outline is emphasized and modeling of roundness of surface ignored.

Perspective drawing also receives attention in these text books, special consideration being given the work as related to poster design and commercial advertising.

Nature drawing has been placed upon a new basis and the painting of a tulip or an autumn leaf, considered as an end in itself, is no longer viewed as an adequate aim, no matter how successful such a realistic rendering may be. Children, it is held, should be led to look to nature for material that may be used in making decorative arrangements. In the primary grades familiar flowers are presented for study and the shapes of the different parts cut from paper. These shapes become elements of design and the arrangements that result are immediately applied in constructive problems.

In the first grade the work in nature drawing is based upon the use of colored papers and colored and white crayons. There are excellent reasons for using paper cutting as a medium when studying shapes of fruits, flowers and trees. Pencil and brush are undoubtedly the best tools with which to express the pictorial or realistic aspect of nature. With them we can show every detail of growth, the nature of surfaces, conditions of light, shade and color and all the other qualities that we look for in naturalistic drawing. It is quite proper for children to admire life-like representations of flowers and quite proper for them to enjoy making such drawings. It is not proper, however, for them to use such drawings for the decorations of book covers or calendar mounts. Through the medium of paper cutting, children can easily be led to make decorative treatments of flowers, which answer all requirements of designs; such cut paper shapes are necessarily flat and unimportant details elimi-



A BAG MADE BY A TEN-YEAR-OLD WITH ORIGINAL DESIGN DEVELOPED FROM A RUSSIAN TOY —Courtesy The Prang Company

nated. When children draw with pencil and brush they try to record the appearance, when they cut paper shapes of objects they try to record proportion and shape. Children should first learn the decorative mode of treatment through paper cutting. After the fruit, flower or animal has been studied as to shape and proportion and put to some decorative use, the more difficult realistic or picture making treatment may be presented.

In the past we have taught nature drawing in the hope and expectation that children would acquire ability to make realistic paintings of flowers. The modern method asks the child to study the fruit or flower realistically *in order* to become familiar with its leaf and flower forms and then conventionalize these forms and use them for design purposes. This eliminates most of the difficulties of technique which have made this work one of the stumbling blocks in the teaching of Art in our public schools.

Professional Art schools have set up standards of technique which have been adopted by elementary schools. We have failed to recognize that the problem of the Art schools is one thing and the problem

of the elementary public quite another. It is not the province of the elementary public school to develop technique as every child is not destined to become a painter. There are other ends to be sought, of greater value to the average person, than the attainment of the technique of drawing and painting. It will be observed therefore, that these "Industrial Art Text Books" emphasize the value of nature drawing by giving it a practical use.

But, one asks, what is the real significance of all this in a large sense such as has been hinted at in the beginning of this article. For answer let us consider the point that the United States is an industrial nation without an industrial Art. We are satisfied to export to Europe our raw products—cotton, pig-iron and wool—and import our Art products, such as textiles, carpets, wall papers, fine instruments for all uses, not to mention our paintings, sculptures and objects of Art generally. We present the unique spectacle indeed of being the only great industrial nation without an industrial Art!

It is forty years since Germany awoke to the economic importance of the "Art quality" in her manufactured products. Discovering how crude, heavy and inartistic her exhibits were at the first Paris exposition in 1878, she started a national movement for the teaching of industrial Art. Her greatest artists discarded their easels and their canvases, and began designing textiles, wall papers, furniture, advertisements, cigarette boxes, or any other useful thing that could be made more beautiful. In forty years' time the industrial life of Germany was completely remade and we are all familiar with the success of her products in the markets of the world prior to the War.

What significance has this for the United States? May we not indeed learn from

an enemy how to combat that enemy? For after the physical struggle in Europe is over then will begin "the war after the war," the struggle for commercial supremacy among the nations of the world. If the United States is going to win this contest, she will have to produce better made and more artistic products than her competitors. Can she do this? At present she cannot and, unless this condition is changed, the inevitable result will be that she cannot compete successfully for the markets of the world, except with her raw products. The situation therefore, is one of profound economic importance and concerns every manufacturer and every laboring man in the United States, touching, as it does, the dividend of the one and the wage scale of the other.

The solution is simple, although requiring a considerable period of time in which to work it out. We must begin at the beginning and *cultivate the taste* of the coming generation so that we shall have a great body of artistic *consumers* who refuse to buy the shoddy, the vulgar and the inartistic. In educating the taste of the many, we shall discover the talented few who should be sent to professional Art schools and thoroughly trained to become the *producers* of artistic products, both for this country and for the markets of the world.

Not until we discover a way to teach Art in our public schools so that it will cultivate the taste of the many, and then provide advanced professional schools where the specially gifted may be adequately trained as artistic producers, will the United States cease to be a great industrial nation without an industrial Art.

It is with this purpose in view that these "Industrial Art Text Books" have been written and in them the thinking mind finds much hope for the future of America, both in Industry and in Art.